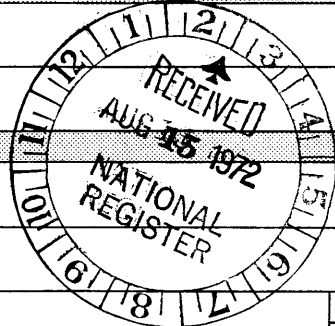


**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM**

(Type all entries - complete applicable sections)

STATE: Georgia	
COUNTY: Richmond	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
	MAR 20 1973



1. NAME

COMMON:
Gertrude Herbert Art Institute

AND/OR HISTORIC:
(Nicholas Ware Home - *How to*)

2. LOCATION

STREET AND NUMBER:
506 Telfair Street

CITY OR TOWN:
Augusta

STATE Georgia	CODE 13	COUNTY: Richmond	CODE 245
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3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object <input checked="" type="checkbox"/> Building <input type="checkbox"/> Structure	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	Yes: <input type="checkbox"/> Restricted <input checked="" type="checkbox"/> Unrestricted <input type="checkbox"/> No
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input checked="" type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input checked="" type="checkbox"/> Museum	<input type="checkbox"/> Park <input type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify) <input type="checkbox"/> Comments

4. OWNER OF PROPERTY

OWNER'S NAME:
Gertrude Herbert Memorial Institute of Art (a corporation)

STREET AND NUMBER:
506 Telfair Street

CITY OR TOWN:
Augusta

STATE:
Georgia

CODE:
13

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.:
Office of Clerk of Superior Court, Richmond County, Ga. Deed Bk. 13M,p.

STREET AND NUMBER:
482-3.

CITY OR TOWN:
Augusta

STATE:
Georgia

CODE:
13

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:
Historic American Building Survey

DATE OF SURVEY: 1934-36
 Federal
 State
 County
 Local

DEPOSITORY FOR SURVEY RECORDS:
Library of Congress

STREET AND NUMBER:
Washington

CITY OR TOWN:
Washington

STATE:
D.C.

CODE:
08

SEE INSTRUCTIONS

STATE: Georgia

COUNTY: Richmond

ENTRY NUMBER: MAR 20 1973

FOR NPS USE ONLY

DATE

7 DESCRIPTION

CONDITION	(Check One)					
	<input checked="" type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input checked="" type="checkbox"/> Altered	<input type="checkbox"/> Unaltered	<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site		

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

The Nicholas Ware house, built in 1818, is an example of Federal architecture.

EXTERIOR

This is a three story house, essentially a frame structure with the ground floor of brick and with a low pitched hip roof of tin. The imposing entrance facade is an original exercise of Federal design with its central three-tiered portico balanced by triple-sided and triple-story bays. The columns of the portico are repeated in the pilaster detail accenting the bays. On each floor there is a shuttered six over six light window in each section of each bay. The ground floor shutters are solid, the others are movable louvres. A sweeping horseshoe stairway with a mahogany hand rail leads up the original stone steps to the finely detailed entrance with fan light and side lights.

The second floor portico is more intricately detailed. The simplified sheaf of wheat balustrade, the elaborately beautiful doorway with fan light and side lights, and the ceiling medallion decorated with feather and oak leaf motif all contribute to a beautifully detailed and finely proportioned balcony. Overhead the portico is accented by an exquisite Greek broken pediment dormer with a domed fan light. The entablature is extremely fine with Greek motifs of the triglyph and metope with patera. Care of detail is evident everywhere, even in the small circles of wood lending pattern to the lower fascia of the dentils. A definite pattern emerges from the simplicity of the ground floor increasing in detail to the enriched entablature and culminating in the dormer.

Originally the rear facade had a two story wooden porch with a straight flight of steps to the center of the porch and another flight from the left of the door leading to the second story of the porch. The rear facade now has French doors in the left rear room opening onto a lovely brick terrace with an iron double circular stair to the garden area. In 1959 the area beneath the terrace was enclosed and became a utility room and class area with entrance from the ground floor hall. Today the entrance courtyard is probably similar to its earlier counterpart, although there was a fountain in the center circle where a camellia bush now stands. The beautiful second floor portico was once shaded by a wisteria vine; old pecan and magnolia trees still stand. The site of the old well is marked by a modern sculpture.

INTERIOR

The floor plan is the Charleston type double house plan with four rooms on each floor, a wide hallway between, and with the stairhall separated from the entrance hall by an arch. At the entrance level the beautiful Federal doorway is mirrored by the simpler rear entrance. The wide hall is spacious and elegant in proportion. An elliptical archway frames the splendid spiral stair that sweeps from the ground floor to the attic. The view down the stairwell is spectacular. This is one of the most beautiful stairways in the South. The attic has arches and a special type of ceiling construction reminiscent of romanesque vaulting.

(continued)

SEE INSTRUCTIONS

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Continuation Sheet)

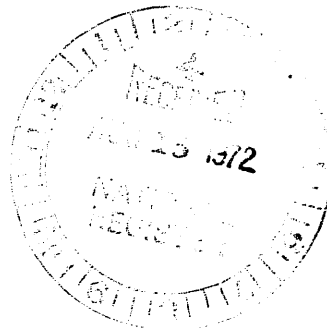
STATE Georgia	
COUNTY Richmond	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
	MAR 20 1973

(Number all entries)

7. Description

There are four rooms opening from the hall of both entrance and second floors. Each of the two front rooms have fireplaces opposite the entrance with mantels and detailing in the Adam style and with a six over six light window in each section of the bay and each room is made exceptional by its wide bay. Walls are of plaster and floors of pine. On the entrance floor the left front room was the larger and more elaborately executed rooms. Its south wall has two large sliding doors with fan light overhead which merges this room completely with the left rear room, making one room of ballroom size. The fine attention to detail is noted in this large opening when it is noted the lintel is elliptical and the fan light is an elaborate free form design. Fine Federal detail is found in the woodwork throughout. The fenestration and architrave is noteworthy. The mantel represents a simply executed Adam type with the egg and dart and sunburst motif.

The right front room was elegant but not as elaborate as the drawing room opposite it. Because the pantry and dumbwaiter were located back of this room, it was probably the dining room, although it was used as a library in later years. There have been alterations of the right rear rooms on both floors to allow for an elevator, and a kitchen is now where the pantry was located on the first floor. The ground floor with its apartment on the left and classrooms on the right has changed from the original structure. There were steps at the right front leading to a wine cellar. The right rear room was the kitchen with a cooking fireplace. A dumbwaiter served the pantry above it. The floor was originally of brick. The stairway to the entrance level is a well-executed later addition.



SIGNIFICANCE

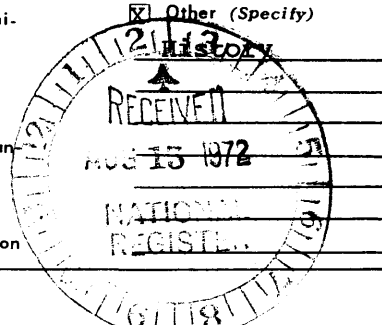
PERIOD (Check One or More as Appropriate)

- Pre-Columbian; 16th Century 18th Century 20th Century
 15th Century 17th Century 19th Century

SPECIFIC DATE(S) (If Applicable and Known) 1818

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- | | | | |
|--|---|--|---|
| <input type="checkbox"/> Aboriginal | <input checked="" type="checkbox"/> Education | <input type="checkbox"/> Political | <input type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Philosophy | <input checked="" type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | <input type="checkbox"/> Science | |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input type="checkbox"/> Sculpture | |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape | <input type="checkbox"/> Social/Humanitarian | |
| <input checked="" type="checkbox"/> Art | <input type="checkbox"/> Literature | <input type="checkbox"/> Theater | |
| <input type="checkbox"/> Commerce | <input type="checkbox"/> Military | <input type="checkbox"/> Transportation | |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Music | | |
| <input type="checkbox"/> Conservation | | | |



STATEMENT OF SIGNIFICANCE

This Nicholas Ware home is one of the finest examples of Federal architecture in the United States. It has the simple four room, center hall plan with four end chimneys typical of the preceding century, but the handsome portico, bays, and oval stairway are in the character of a later period. It combines New England's white frame and green shutter compactness with a more open plan for added comfort in a warm climate. The brick ground story with raised frame structure for living quarters and the wide entrance hall with doors opening at either end are warm climate adaptations for air circulation and blow-through. Its architectural heritage has fan lights and side lights and Adam detail of Charleston, yet it is different from anything in New England or Charleston. It is unique.

Nicholas Ware was born in Caroline County, Virginia, in 1769, the son of Captain Robert Ware of the Revolutionary Army. He moved to Edgefield, South Carolina, as a youth and came to Augusta, Georgia, to study medicine. Later he studied law with local barristers, completing his studies at the Litchfield, Connecticut law school. Ware County, Georgia, was named for him and he represented Richmond County in the Georgia legislature. He was Mayor of Augusta from 1819-21 and U.S. Senator from Georgia from 1821 until his death. He was President of the Board of Trustees of Richmond Academy at the time of his death and was also a trustee of the University of Georgia in Athens. He died September 7, 1824, in New York City and is buried there in Grace Cemetery.

April 17, 1818, Nicholas Ware purchased the property on Telfair Street from the Richmond Academy trustees who had acquired all Tory lands after the Revolution. Four years after his death, Richard Tubman bought the house from Susan Ware, his widow. Richard Tubman's wife, Emily, was a cousin of Mrs. Ware and the Tubmans had been married in the Ware home. The house was owned by various relatives of the Wares for many years. It was continuously occupied by private families until 1937 when it was purchased by Mrs. Olivia Antoinette Herbert of New York. December 3, 1937, Mrs. Herbert conveyed the property to a corporation, the Gertrude Herbert Memorial Institute of Art, as a living memorial to her daughter Gertrude Herbert Dunn. The Augusta Art Association has use of the building as a place for its meetings, classes, and exhibits. Historic Augusta maintains its office on the second floor, and there is a secretary in residence in a ground floor apartment.

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SEE INSTRUCTIONS

8. SIGNIFICANCE

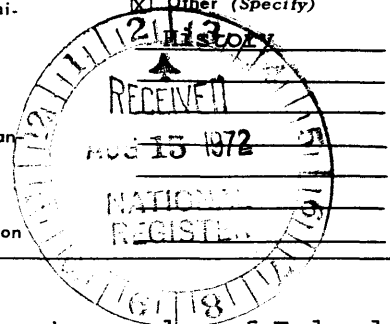
PERIOD (Check One or More as Appropriate)

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<input type="checkbox"/> 15th Century	<input type="checkbox"/> 17th Century	<input checked="" type="checkbox"/> 19th Century	

SPECIFIC DATE(S) (If Applicable and Known) **1818**

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

<input type="checkbox"/> Aboriginal	<input checked="" type="checkbox"/> Education	<input type="checkbox"/> Political	<input type="checkbox"/> Urban Planning
<input type="checkbox"/> Prehistoric	<input type="checkbox"/> Engineering	<input type="checkbox"/> Religion/Philosophy	<input checked="" type="checkbox"/> Other (Specify) <u>History</u>
<input type="checkbox"/> Historic	<input type="checkbox"/> Industry	<input type="checkbox"/> Science	
<input type="checkbox"/> Agriculture	<input type="checkbox"/> Invention	<input type="checkbox"/> Sculpture	
<input checked="" type="checkbox"/> Architecture	<input type="checkbox"/> Landscape Architecture	<input type="checkbox"/> Social/Humanitarian	
<input checked="" type="checkbox"/> Art	<input type="checkbox"/> Literature	<input type="checkbox"/> Theater	
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<input type="checkbox"/> Conservation			



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(continued)

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INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE	Georgia	
COUNTY	Richmond	
FOR NPS USE ONLY		
ENTRY NUMBER		DATE
		MAR 20 1973

(Number all entries)

8. Significance

There are numerous stories and legends clinging to the house. One is that the window weights contributed to the needs of the Confederacy, producing 2000 pounds of lead for bullets. The double entrance stairway has balusters of mahogany which are now painted gray, but in earlier times it was the duty of a small colored boy to appear after each rain and rub dry the exposed wood. The camellia bush still grows at the northwest corner of the house from which pink camellias were picked to present to Sarah Bernhardt when she appeared in Camille in 1905.

Gabriel Manigault, II, is said to have brought the style of Robert Adams to Charleston. Although he died nine years before Nicholas Ware built his house in Augusta, innovations and adaptations of the Adam style are reflected in many details of this home.

The house was built at a cost of \$40,000, and has been known as Ware's Folly. Possibly the term folly was used as in England to describe the overly pretentious mansions of the newly rich merchants; possibly it was derived from the European folie meaning pleasure. It is not a folly by today's terminology but an architectural tour-de-force in the Federal style, unique in the United States and a truly great original example of domestic architecture.

Its preservation by adaption as an art museum is particularly appropriate as it is itself a work of art and together with neighboring buildings along downtown Telfair Street constitutes an important conclave of pure examples of antebellum architectural styles.

